



**BASEMENT
SUBLET**

**ISSUE
#12**

**October
2020**

THE BASEMENT SUBLET OF HORROR MAGAZINE

DEMOLITION
KITCHEN
PUBLICATION

**MAKE-UP ARTIST
JAKE JACKSON**

ALSO FEATURING:

- SEYMOUR: HORROR HOST
- M.T. POCKETS BUDGET FILM FEST: HISTORY
- 2K FILM RESTORATION UPDATES

**MAKE-UP ARTIST
JAKE JACKSON**



Jake Jackson mutant makeup applied to actress Abigail Musick

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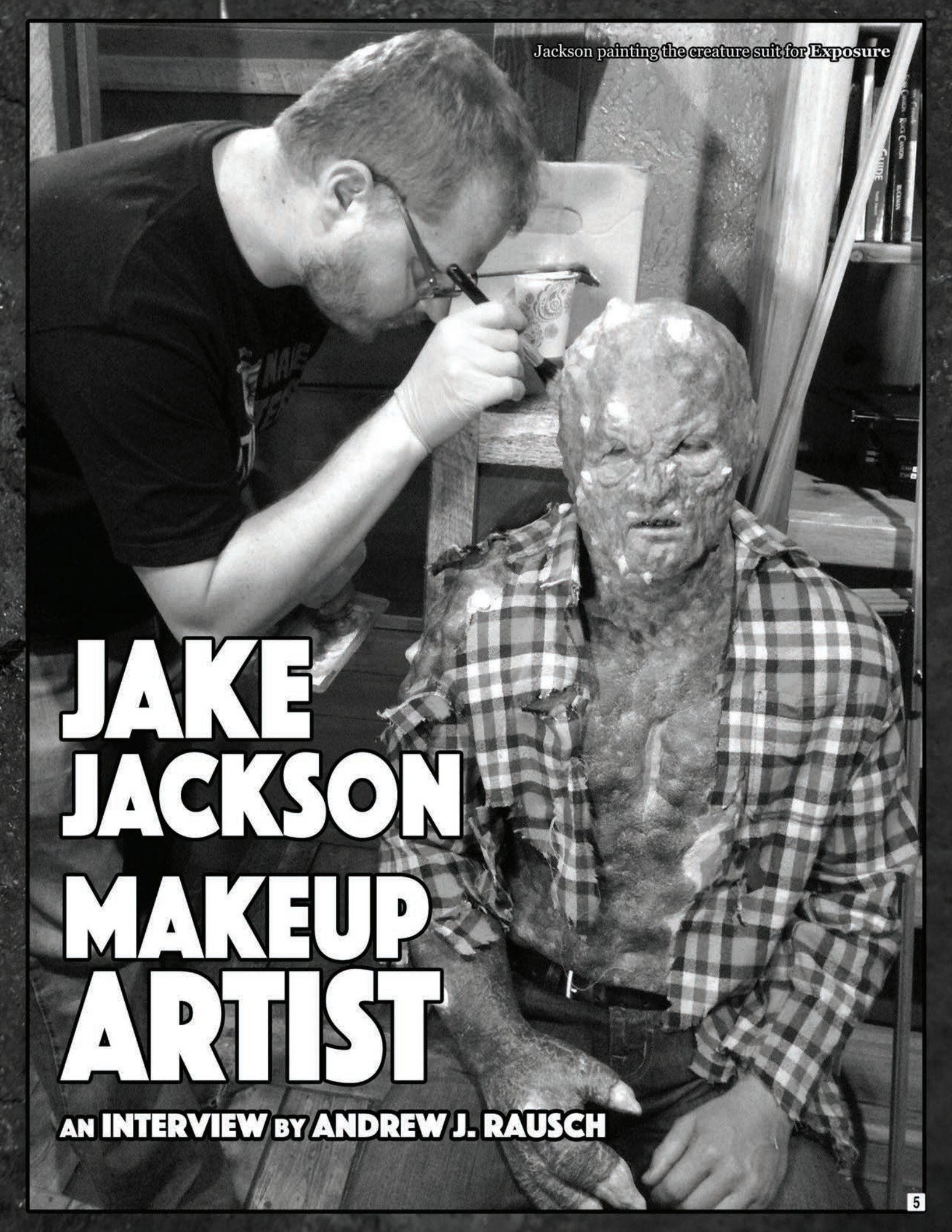
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Jake Jackson in his makeup effects studio



Jackson painting the creature suit for *Exposure*

JAKE JACKSON MAKEUP ARTIST

AN INTERVIEW BY ANDREW J. RAUSCH

JAKE JACKSON

Osage City, Kansas, native Jake Jackson is making a name for himself in special effects makeup. In addition to doing makeup and prosthetic work, the 39-year-old self-proclaimed “monster maker” also dabbles in screen-writing, directing, and producing. He has worked on a handful of projects of various shapes and sizes.

Jackson's first “real” film experience came on the set of the shot-in-Kansas Troma release **Zombiegeddon**, on which he was a zombie extra and also shot behind-the-scenes footage. Following this, Jackson did some work on small films here and there in various capacities. In 2014, the Dick Smith trained Jackson worked as a special effects makeup artist on the horror film **Erasure**. After that, he worked in a similar capacity on Steve Balderson's 2015 film **Hell Town**.

Jackson later re-teamed with **Erasure** director Austin Snell on the 2018 **Showtime** film **Exposure**, working as screenwriter, producer, and special makeup effects artist.



Rausch: Growing up, what kind of films inspired you? What films led you down the path towards wanting to work in film yourself?

Jackson: I grew up in a Osage City, Kansas, where we had two video stores. One of the things to do was to go there and rent VHS tapes. When I got to be about 11 or 12, I decided to defy my parents by going and renting horror films. I was sort of semi-forbidden to watch them. One time I was hanging out with a couple of my buddies in the sixth grade, and we rented two films. One of them was **Terror Vision**, which was really more of a horrific spoof. Then we also rented **Fright Night**, directed by Tom Holland. At the time, I had never seen either one of them. We ended up all sleeping at my friend's house. We watched **Terror Vision** first and found ourselves disappointed because we thought it would be terrifying instead of a comical take on the sci-fi genre. We enjoyed it, but we wanted something that would scare the crap out of us.





Owen Lawless in Jackson's makeup

The next day, we still had this other tape, **Fright Night**. So in the broad daylight of morning, we decided to watch that. And at 11 years old, back in 1989 or 1990, we were terrified out of our minds. It had a great sexiness to it; it had a great fear factor to it; it had great acting. Roddy McDowell as Peter Vincent is still one of my favorite performances! And Chris Sarandon's Jerry Dandrige was one of the last really great vampire characters that captured the sexiness as well as the demonic nature of the creature. So I became obsessed with **Fright Night** and ended up renting it every freaking weekend for a year. Finally, the video store was like, "Just take it!" [Laughs.] I had basically rented it so much that I had paid for it. And back then, VHS tapes were like \$85 for video stores to buy.

I was so obsessed that in the sixth grade, one of the first things I ever wrote was a novelization of **Fright Night**. It was 20 or 30 pages, all handwritten—just basically a synopsis. While doing that, it struck me that I could write my own stories that I wanted to tell. So I started writing my own stuff, not knowing anything about the process of writing. These would be things like, "a couple of friends go out, and there's something in the woods..." But **Fright Night** kicked off my love of film, my love of writing, my love of prosthetics and creature effects—that movie is stacked to the gills with them.

The only other film that really scared me out of my mind was **John Carpenter's Halloween**. That was another film I first saw during the day at my grandmother's house, and it scared the crap out of me. As I've grown as a filmmaker myself—a storyteller doing effects and storytelling—I am definitely influenced by Carpenter's aesthetic. The '80s style of horror film-making was a huge influence, but those two films—**Fright Night** and **Halloween**—were definitely the big ones for me.

Rausch: You and I met on the set of **Zombiageddon** in 2002. You had already done at least one short by that point. What all had you done then?



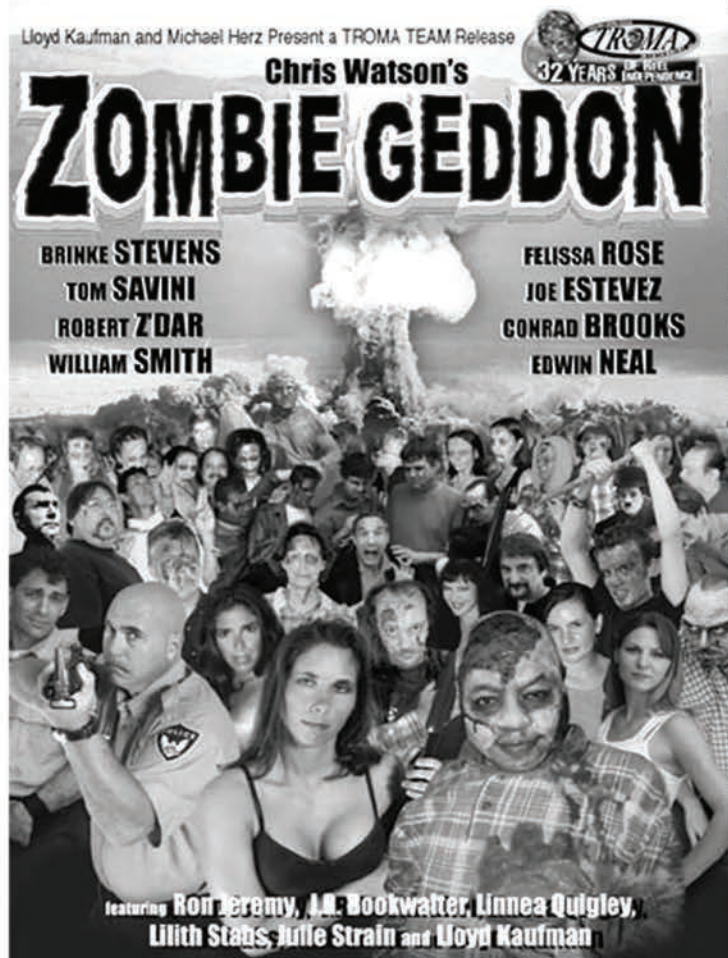
Jake applies wounds on Lynn Lowry

Jackson: I had first gotten that storytelling bug from watching those movies, so then over time I realized that if I could get my hands on a camcorder, I could get my buddies together and we could make movies. I could write my own scripts and make movies. So in high school I think I directed maybe four or five little shorts. They were terrible and only one or two of them survived to this day, but they really made me think about how to look at things visually and to translate words to visuals. So when I got out of high school, I really wanted to be a filmmaker. I did a few more shorts, one of which was for a television station, which was ultimately how I got involved with **Zombiegeddon**.

I was working with a mutual friend of ours, and he said, "Hey, they're shooting this movie in Parsons, Kansas. Do you want to come down and maybe shoot second unit?" At this point I had only dabbled with special effects and stuff like that, so this was also an opportunity to go and see a movie where effects were involved. I had probably done a dozen or so short films by that point, but this was my first opportunity to work on a production that had more personnel than just me, myself, and I.

Rausch: Even though I was a producer on *Zombiegeddon*, we can both agree that it was a messy shoot. Good or bad, what did that experience teach you in regards to doing makeup or making your own films?

Jackson: Every once in a while I'll talk to a class or a theater group and will talk about the origins of how I got into film. I always tell them that in 2002 I worked on this film **Zombiegeddon** that **Troma Films** ended up releasing. I tell them that, even though that was a terrible experience, the takeaway for me was that this was not how I ever want to work on a film or make a film. There were some great friendships that were formed from that, but it taught me to do things the right way. Make sure you have standards and are professional, and that you act and treat others in that same regard. So that was my first taste of "real-life experience film school" in both the best and worst ways possible.



The cast & crew of Jackson's upcoming short film **You're Invited**, which he also directed



Vampire test makeup on actress Sheri Rippel



Jake with his Fright Night tribute makeup model Miranda Riddle



Jackson working on injecting foam latex into makeup appliance mold



Jackson working on a full-body cast of Owen Lawless

I got to work on a film that ultimately became a Troma film, and I got to work with Lloyd Kaufman. One of the things I distinctly remember him telling me was, “This may not be a true **Troma film**, but it feels like a true **Troma film**.” It was complete and utter chaos. There were no logistics considered. There were instances where certain high-level personnel who needed to be there would just not be there. People were just brought in and out constantly. The script was completely thrown out the door, which wasn't too bad since a lot of the script wasn't the greatest. [Laughs.]

But it was a great learning experience. I definitely took that to heart moving forward. On the productions I've worked on since, I've had the good luck to work with established Kansas filmmakers who have done multiple projects. People I respect and admire. Working on **Zombiedaddon** made me

ask myself, what do I want to make? What do I want to be a part of? And if I get a feeling it's veering down the **Zombiedaddon** road, I veer away from it and say, “Maybe this isn't for me.”

Rausch: I know you had worked on other things, but it seemed like things really started taking off for you when you worked on **Exposure**. What were some of the things you worked on between **Zombiedaddon** and **Exposure**.

Jackson: After **Zombiedaddon**, I went back to working at the television station. I went to college and got an associate's degree. I went to the Art Institute of Chicago for a year and ultimately decided the college setting was not for me. I decided to do some online education and wound up getting a master's degree. During that time, I was still trying to get stuff made. Not much came out. I did do one short film in 2010, but there had been a big span of film where I hadn't worked on a lot of stuff. I had gotten married and had children.

Finally I realized it was very difficult to do a production as a director or producer because you needed to have personnel, so I wanted to find a creative outlet that was still in that field but would be more individualized; something I could sit down and practice. I had always dabbled with effects stuff on my short films, so I thought, “Here's an opportunity. Let me look around and see what there is. There has to be a correspondence course.” Then I remembered reading that Dick Smith had a correspondence course where he would send you the material, you would do the makeup and then send in pictures, and be graded by either him—he was still alive at the time—or one of his proteges. I was like, “Okay, what the heck?” So I ended up doing that, and I became obsessed with perfection in terms of trying to do work at the level of guys like Dick Smith and Rick Baker. I will probably



Jake's vampire demo makeup, applied to Owen Lawless

never get to that point, but I became obsessed with doing really great stuff. Then when I finished my first prosthetic, I was like, "Okay, I really enjoy doing this!" So I started doing that a lot. I kept working at it and learning the craft.

Eventually I got involved with a couple of little projects and did some theater. That work led to my doing a day's worth of work on a film called **Erasure**, which was shot in Topeka where I now live. The director of **Erasure** (Austin Snell) and I hit it off pretty well. Then the next year, he decided he wanted to do a period piece western, and he wanted somebody to hammer home the period aesthetic. It was where I first started realizing that my years writing and directing provided me with a unique, helpful factor, because I knew how to direct makeup and actors. As a result, I was able to make helpful suggestions to the director regarding setup, which resulted in us getting along even better. He called me up the summer after that and said, "Me and some buddies took a retreat to Colorado, and that inspired us. We wanted to make a horror movie set in a cabin on the side of a mountain." I thought that sounded cool. He said, "We're going to have a little bit of a budget, so we want a good creature. This is going to be a creature film." So he went and wrote the first 30 pages of that—a basic outline of the first act, character development. The following January, he said, "I'm kind of burned out from the previous years of writing scripts. I don't have anything left. Would you be interested in coming on board as co-writer and picking up where I left off?" He said I could just come in and do what I wanted and fill in the blanks since about two-thirds of it were going to be effects oriented. I said sure and went to work writing what would become **Exposure** as I continued to build creature stuff.



Carmen Anello as Myra

I had never done full body casts and full creature suits, but this was an opportunity to say, "We're gonna make this. This is gonna have an endgame to it. Let's push it as hard as I can and figure out stuff as I go so I can utilize that later on." Long story short, we shot the film in the fall of 2016. We did pickup scenes the next spring and summer. Ultimately, due to my traveling for a film called **Hell Town**, which was directed by my friend Steve Balderson (I did all the kills on that movie), I went to a convention to promote the film and met Debbie Rochon and Lynn Lowry. I hit it off with them. Lynn asked me if I had any projects for her. I told her we had one we were working on, but I wasn't completely sure where she would fit or if we had the budget. So we ended up bringing her out for one of our pickup scenes in the spring of 2017. She was really sweet and really wanted to work with us and stay active in the film industry. She has championed the film ever since.



Jake's She-Wolf makeup on actress Kristen Vaganos for the upcoming film *I Am Lisa*



Jake with P.J. Soles holding his award for best makeup effects from the **Crimson Screen Horror Film Festival**



Set of unpainted werewolf teeth for the upcoming film *I Am Lisa*



Regan from *The Exorcist* makeup applied to actress Abigail Musick

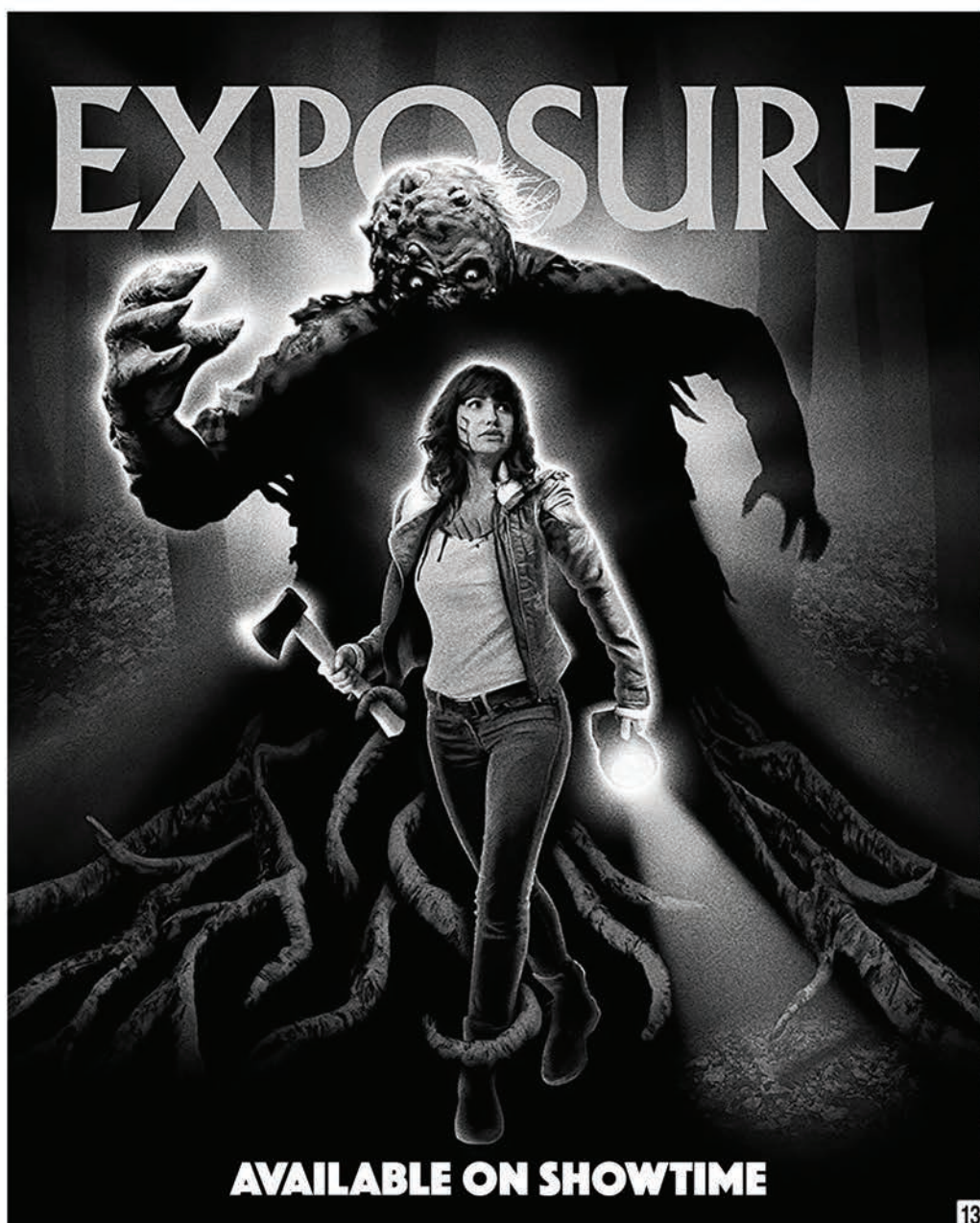


Jackson applies the finishing touches to his **Fright Night** tribute makeup at Son of Monsterpalooza 2019

We ultimately got to go to Boston, where we premiered the film in May of 2018. There we met an individual who was a film sales agent. By mid-summer he said, "Hey, Showtime needs some films. Would you guys want to jump on board?" There were two other producers on the film, so I said, "What do you guys think?" We all decided to go for it. We ended up getting it on Showtime, and it's still out there currently. That spring boarded into it making the rounds. Then it got a Blu-ray deal, so it's currently available on Blu-ray. The last film convention we did was May 2019, and it ended up getting the award for Best Makeup Effects in a Horror Film. So that was a nice way to cap all that off.

While we were touring with that, I decided I was going to jump back into the world of directing. I then wrote, produced, and directed a short film. I'm currently wrapping up the final edit on that right now. In the last year, I've gotten on a couple of new productions that will be coming out next year. One is called **I Am Lisa**, which is a werewolf movie. I'm one of the producers on that, as well as effects artist. I also got to collaborate with Steve Balderson again on a film in May starring Xander Berkeley, who was in **Terminator 2** and lots of other stuff, and Sarah Clarke from the **Twilight** movies. I've just been trying to keep busy, keep making movies, and keep moving forward with each new project.

BSOH: Thank to contributing writer Andrew J. Rausch for bringing the work of Jake Jackson to this issue. **BSOH** magazine has always had an interest in bringing information on Kansas filmmakers to our audience.



JAKE JACKSON: EARLIER WORKS



Vampire fangs created for an upcoming project



Zombie makeup applied to actor Karen Bartlett



Evil Dead inspired makeup
from a recent photo-shoot



Zombie bite

NOW IN POST-PRODUCTION:
JAKE JACKSON - SPECIAL EFFECTS PROJECT
DIRECTED BY PATRICK REA

"I AM LISA"

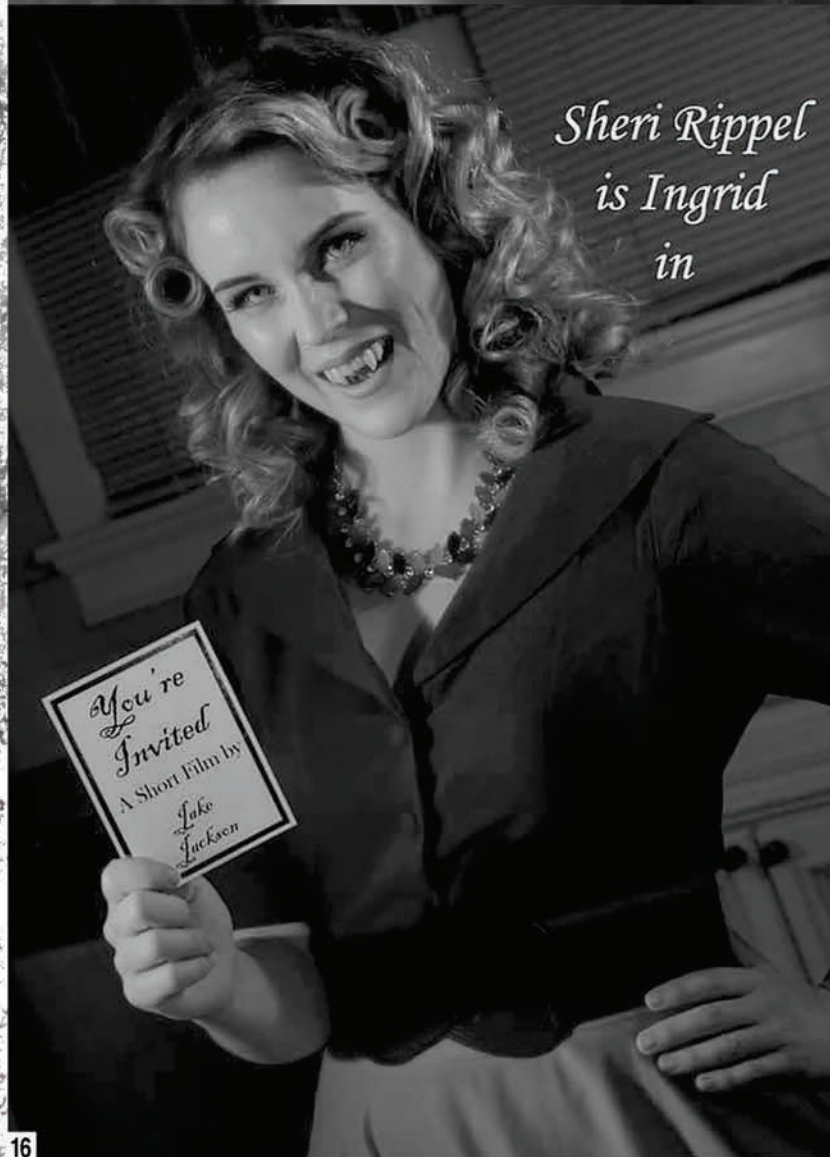
A sadistic, small-town sheriff and her underlings brutalize Lisa and leave her for dead in the woods. Bitten by a werewolf and bestowed with supernatural abilities, can Lisa retain her humanity as she exacts revenge?



I AM LISA

PRODUCED BY THE LIAISON AND CINE FILMS PRESENTS I AM LISA A PATRICK REA PRODUCTION WRITTEN BY KATHLEEN KESTER AND JAMES J. HANCOCK DIRECTED BY PATRICK REA CASTING BY KATHLEEN KESTER COSTUME DESIGNER KATHLEEN KESTER MUSIC BY KATHLEEN KESTER EDITOR KATHLEEN KESTER PRODUCTION DESIGNER KATHLEEN KESTER EXECUTIVE PRODUCERS KATHLEEN KESTER AND JAMES J. HANCOCK PRODUCED BY KATHLEEN KESTER AND JAMES J. HANCOCK

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"YOU'RE INVITED"**



*Sheri Rippel
is Ingrid
in*



HORROR HOST SEYMOUR

Larry Vincent was an American television horror host famed for his character **Seymour**, who brought regional audiences across the country a series of low-budget horror or science fiction movies that he often heckled. Vincent's television program called **Fright Night** initially appear on KHJ-TV and also as **Seymour's Monster Rally** on KTLA, both local stations in Los Angeles between 1969 and 1974. When **Seymour's** television program went into syndication, it appeared in Wichita on KAKE-TV.

His style involved his own method of criticizing the films being shown in an offbeat and humorous manner, often appearing in a small popup window on the corner of the screen, where he'd toss out a quip, then the popup would vanish. Another technique he used involved blue-screen a method used in media to superimpose a figure over a different background by removing the blue color of the blue-screen background. This allowed **Seymour** to appear in the movie, and it allowed him to look like he was interacting with the characters in the film. He had perhaps the most-watched show in Los Angeles on Saturday night after the first season.

Vincent, who was born in Massachusetts, eventually moved to Los Angeles, where he made his first television appearance as **Captain Starr** on WFBM in Indianapolis during the 1960s. He was one of a trio of

hosts, along with **Harlow Hickenlooper** and **Curley Myers** for children's programming. These programs showed old **Three Stooges** shorts; they also performed in skits for the in-studio audience of children, which usually ended up with pie-in-the-face comedy along with the hosts singing parody songs. In 1968, he became the staff director for the station KHJ-TV.

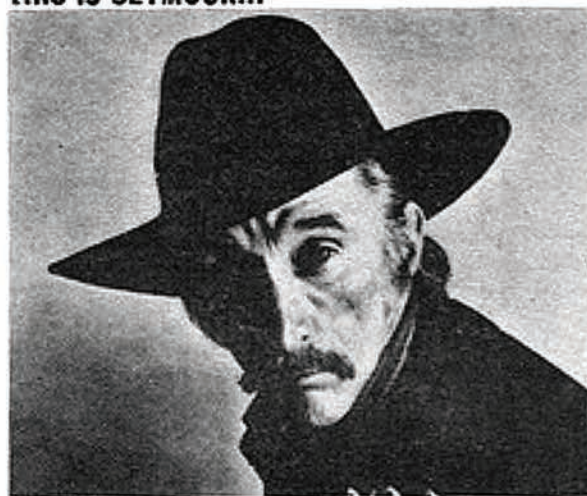
Vincent went on to appear in several episodes of **The New Three Stooges** television program in 1965. He also had a few small roles on other television programs such as **Get Smart**, **Mission: Impossible**, **The Flying Nun**, and **I Dream of Jeannie**.





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Six years after Larry Vincent died, **Elvira: Mistress of the Dark** took up the mantle of horror-film hostess on **Fright Night**, and later she moved on to the creator's own syndicated series called **Elvira's Movie Macabre**. He was replaced as KHJ-TV host in 1972 by female host **Moona Lisa**; he then returned in 1974 with a new version of the show. After that version of his went off the air, the role of a heckling host didn't return until the premiere of Joel Hodgson's public access program **Mystery Science Theater 3000**. That show would later gain fame when **Comedy Channel** went on air, later the channel became **Comedy Central**. In 1985 the horror film show **Fright Night** was brought back with the new version featuring a different horror film host named **Peter Vincent**, played by actor Roddy McDowall.



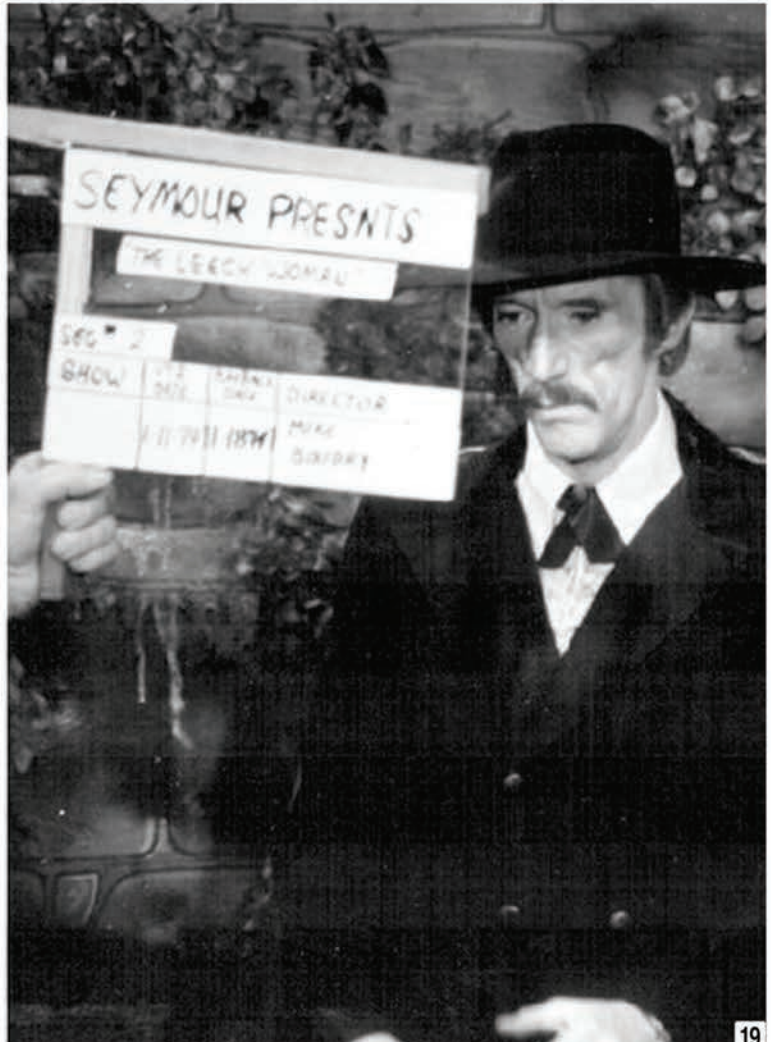
Vincent helped create the annual **Halloween Haunt** tradition at **Knott's Berry Farm** in Buena Park, California. In fact, he made an appearance at the opening even though he was undergoing chemotherapy for cancer that eventually claimed his life. Larry Vincent reappeared in a background cameo as **Seymour** in Quentin Tarantino's 2019 film **Once Upon a Time in Hollywood**.

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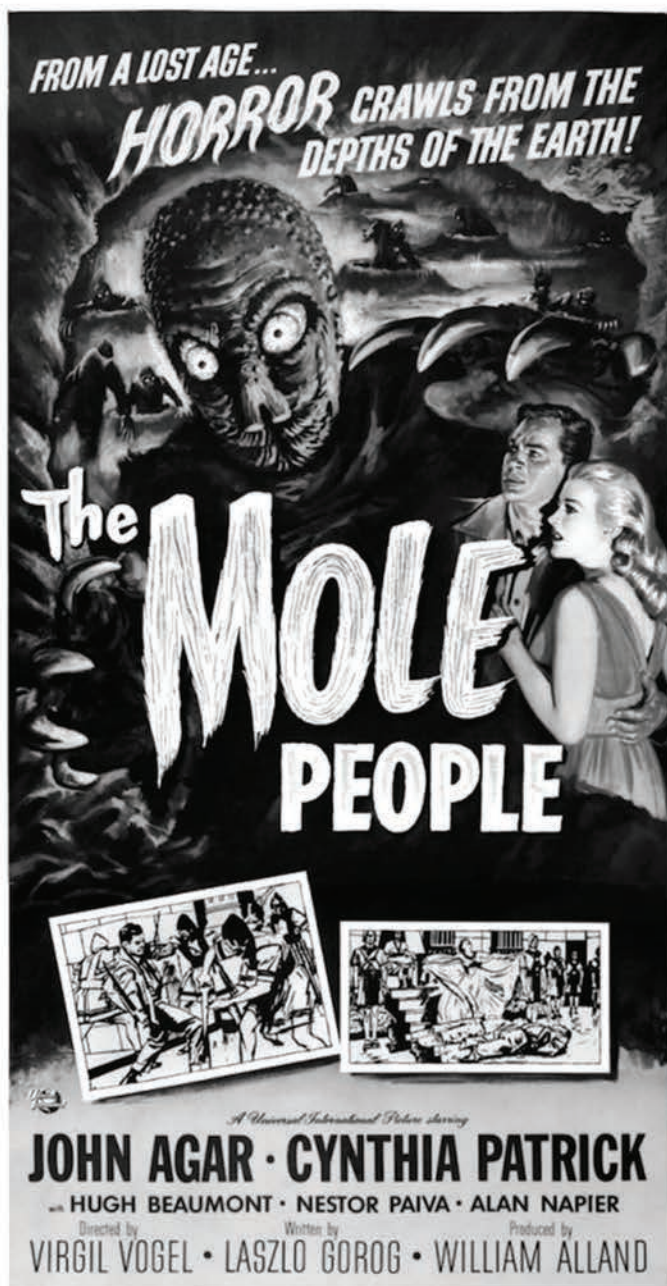


WILLIAM REYNOLD BROWN: MASTER ILLUSTRATOR

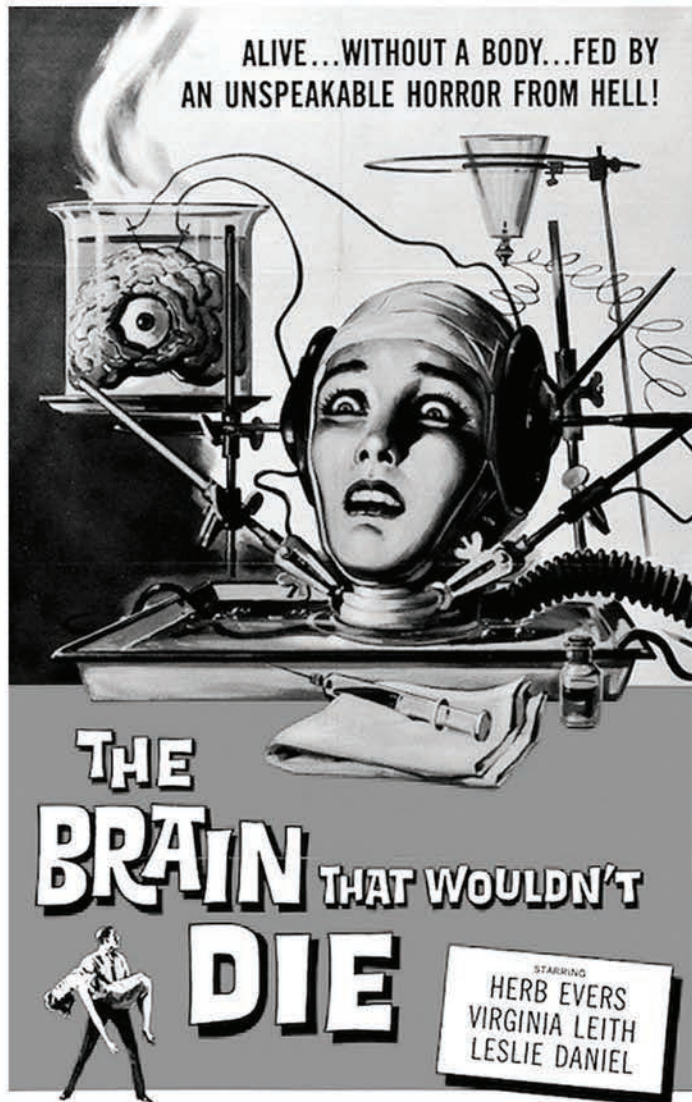
William Reynold Brown was one of the recognized publication and movie poster illustrators of the previous century. He created some of the most iconic mainstream and camp movie poster artworks in all of the history of motion picture promotions. The brilliant, expressive, and dynamic illustrated works he produced have been reproduced countless times, including movie posters for **Creature from the Black Lagoon**, **Ben Hur**, **The Time Machine**, and one of our all-time favorite poster artworks **Attack of the 50 Foot Woman**.

Brown was born in 1917 and was an American realist artist who also briefly worked as a comic book artist. He refined his drawing under his teacher Lester Bonar at Alhambra High School. Brown sought out cartoonist Hal Forrest and was hired to ink (uncredited) Forrest's comic strip series **Tailspin Tommy**. Norman Rockwell's sister was a teacher at Alhambra High, and Brown later met Rockwell, who advised him to leave cartooning if he wanted to be an illustrator. Brown subsequently won a scholarship to the Otis Art Institute.

During World War II, he worked as a technical artist at North American Aviation. Following the war, Brown drew numerous advertisements and illustrations for magazines such as **Argosy**, **Popular Science**, **The Saturday Evening Post**, **Boys' Life**, **Outdoor Life**, and **Popular Aviation**.



Brown is also well known for his numerous paperback book cover illustrations. Brown got a job as an instructor at the Art Center College of Design, where he met Misha Kallis, then an art director at Universal Pictures. Through Kallis, Brown began his film poster work; he became one of the most prolific artists producing some of the best-loved movie poster images of his time. Brown's original painting for the poster of **The Alamo** hung for many years at the actual Alamo in San Antonio, Texas.



In his later years, Brown suffered a severe stroke that left his left side paralyzed, putting an end to his commercial work. With the assistance of his wife, Brown continued to paint landscapes until his death in 1991. Mel Bucklin's produced a documentary about Reynold Brown entitled **The Man Who Drew Bug-Eyed Monsters**, which was broadcast on US public television in 1994.



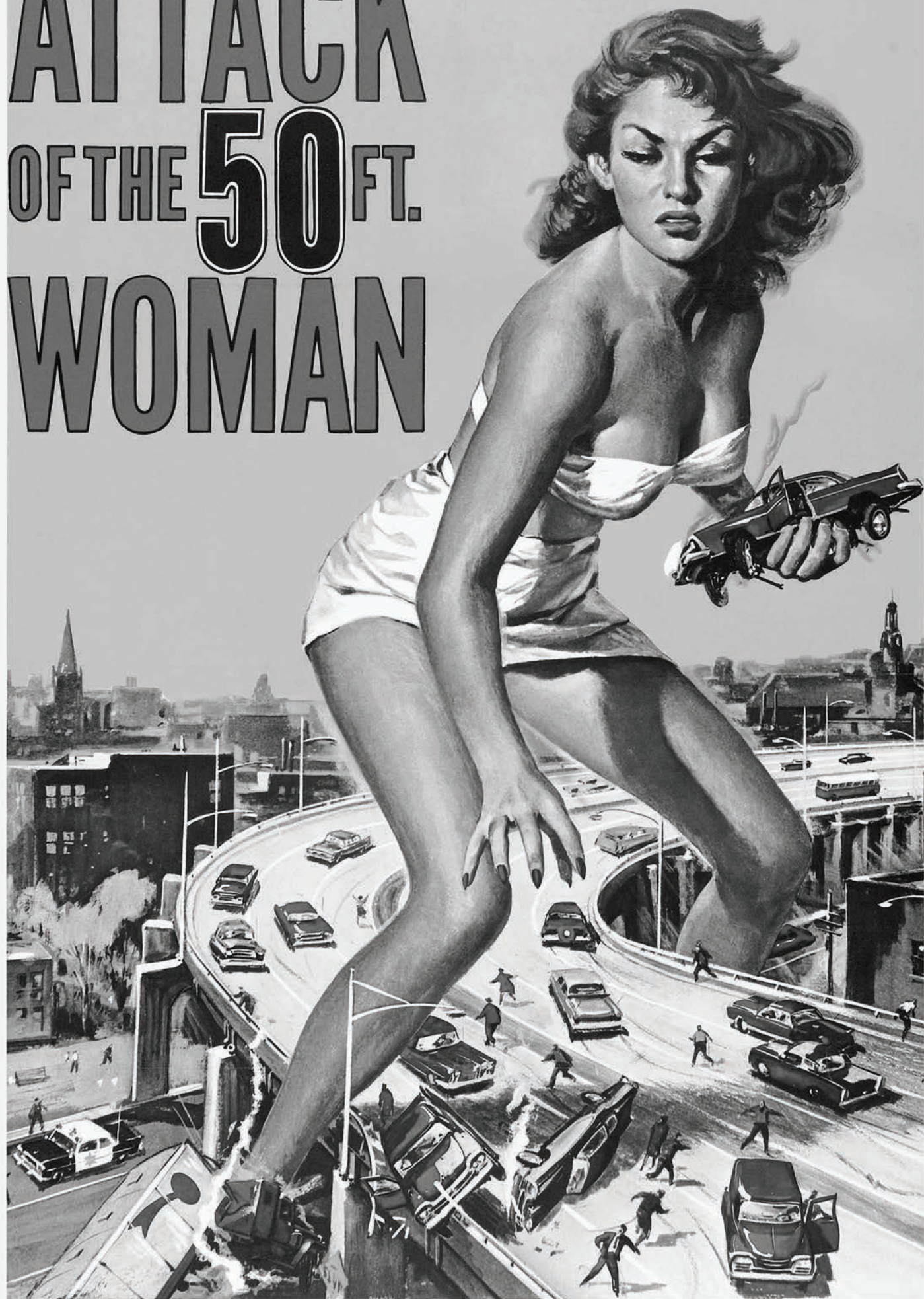
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ATTACK OF THE 50 FT. WOMAN



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LEIF JONKER'S UPDATES ON THE 2K RESTORATION PROJECT BLU-RAY RELEASE OF THE FILM & THE FUTURE OF THE SEQUEL DARKNESS 2

The assembly work on the new high definition version of **Darkness** is continuing, and now under progress.

Most movies that get released on video have some finalized print of the edited film to transfer—preferably using a camera negative, inter-negative, or answer print. Sometimes they use a theatrical print or compile elements to complete an updated version of the film. In contrast, none of the actual Super 8mm film shot for **Darkness** was ever physically cut or edited. All of the raw camera footage was transferred to various video formats then later edited together in a video format or later reassembled for each new version of the film released.

The original version of **Darkness** that was copyrighted in 1992, was first released on VHS in late 1993 by **Film Threat Video**, then the film went into wider release in 1994. I thought this version would serve as a work-print and that a distributor would invest the money to transfer the film in a pro-studio properly and do a high-end post-production treatment of the footage. A transfer of the film almost happened with **United Home Video** in Tulsa, Oklahoma, who had earlier released another shot on

Super 8mm feature contacted me. They offered \$35,000 to permanently buy the movie outright with the agreement that they'd put anywhere from \$80k-\$100K into a brand new post-production effort. I accepted the deal, but sadly **United Home Video** eventually had to back out of the agreement once they entered into negotiations to merge with a family film company out of the United Kingdom. In the end, the higher-end post-production version never happened, and the rough work-print version was released on VHS in the U.S.A., England, Spain, Germany, The Netherlands, then in Germany and Japan on DVD.

For the 2006 DVD release, we finally got to do that studio telecine transfer, but this time to digital video. It was then almost wholly recut and reassembled from the ground up in Final Cut Pro. The version was a vast improvement over the early homemade telecine cut. However, it was still only in Standard Definition and was not even the best state-of-the-art telecine available at the time of this transfer in late 2002. The non-linear digital editing was, of course, a huge leap forward from what we could have done in 1992, but the transfer itself was on older equipment, not much more advanced than what we should have been able to do ten years earlier.

This new high-resolution version I'm currently working on uses the 4,444 video files transferred on a 2.5K state-of-the-art overscan of the original raw footage using a service called **Gamma Ray Digital** outside of Boston. There's been quite a number of technical challenges that we've had to figure out and overcome. I do still have a revised and slightly expanded version of the 2006 release's edit that I'm using for the basis of the new assembly. The current version also reinstates the original 1990s heavy metal songs that were featured on the soundtrack of the original VHS and DVD releases that were restored on the 2006 DVD release. Syncing up and replacing well over a thousand individual shots, then recomposing each shot to 2K widescreen, is taking considerably longer than expected, but it is coming along.

I believe that the assembly of the feature will be completed this coming year, and the feature will be sent off to **Gamma Ray Digital** for some cleanup and frame repair, along with some limited color correction before the finalized release.

KICKSTARTER CAMPAIGN FOR DARKNESS 2:

This writting is just preliminary heads up to let everyone know the Kickstarter campaign is coming. Still, lots to be sorted out on it, and lots of work left to be done on the new Blu-Ray edition of the original film **Darkness**.



A recently rediscovered image of actor Randall Aviks as Liven, joking around during the shoot of the film



A another recently rediscovered image of actors Cara Miller and Stephanie Lutz during the chainsaw house sequence

DARKNESS RELEASE VERSIONS:

For those who are interested, not including a variety of bootleg releases, here is the general breakdown of all the most commonly found various release editions of **Darkness**, including the upcoming new Blu-ray.

1. 1992 - WORK-IN-PROGRESS - 107-minute work-in-progress assembly. It had a few extra scenes than the release version and no narration. This was what I first sent to distributors as a promo, hoping to find interest in redoing the post-production and releasing it. Only about 20 copies of this version were produced and released at this time. Also noteworthy in that it did NOT feature narration.

2. 1992/1993 - 1st FILM THREAT - The original VHS that **Film Threat** released was 86 minutes and now DID feature voice-over from the character Tobe. Only had a few hundred copies put out before they lost the master in an earthquake.

3. 1994/1995 - WORLDWIDE RELEASE VERSION - I reassembled a new master for **Film Threat** that was pretty close to the first version, but had a slightly different audio mix. This version became the main release version found on the 1995 **Norseman Productions** VHS re-release in the U.S., along with Spain, England, Germany, and Japan VHS releases and Japan DVD.

4. 1998 - THE VAMPIRE CUT - I gave the 107-minute Work-In-Progress version to my German distributor as partial reimbursement for some seed money he gave me to try to launch a new feature film called **Demon Machine**. Originally the idea was to produce a Limited Edition release of 500 signed and numbered VHS copies, but instead, it was released on DVD by **Astro Video**.

5. 2003 - THE RED EDITION - A German bootleg of the **Astro Video** DVD of **The Vampire Cut**.

6. 2006 - THE VAMPIRE VERSION - The remastered, 2-Disc DVD release from **Barrel Entertainment**. With the original release songs replaced with new songs from **Apostasy**. Featuring more scenes and gore than any previous version, but was edited tighter so was only around 84 minutes.



7. 2011 - GERMAN HARD BOX - '84 ENTERTAINMENT bought up the remaining stock of **Astro Videos** DVD of the **Vampire Cut**, and created an unauthorized, but very nicely designed and printed, book type case to hold the **Astro** DVD. They didn't bootleg the discs, just resold old stock, but the creation of the booklet case using my photos and images was a violation of copyright law. Still, at least it turned out nicely. (You can see it in the upper right hand of the attached pic.)

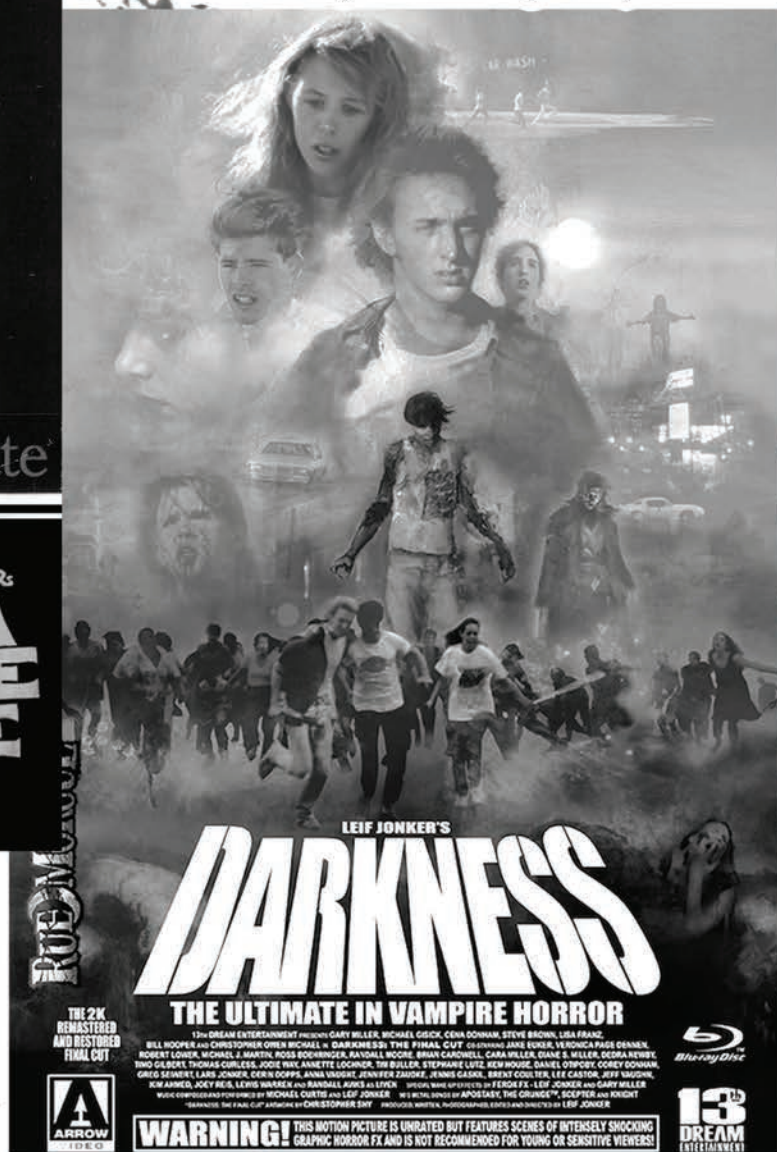
8. 2013 - THE METAL CUT - The 20th Anniversary Big Box VHS release from **Vultra Video**. A re-edit of the 2006 remastered footage that reinstated the original release songs. (You can see it in the lower-left corner of the attached pic.)

9. 2020 - THE FINAL CUT - The 2.5K HD remastering coming to BluRay from **Arrow Video** that reinstates the original release songs from **Apostasy**, **The Grunge**, **Scepter**, and **Knight**.

The original title and concept artwork for **Darkness** using it's first title **Vampires**



The new poster design for **Darkness: The Final Cut** by artist Christopher Shy



KANSAS FILM VETERANS MEET IN WICHITA

As part of ongoing research, **University of Kansas** Film & Media Studies lecturer Ben Urish interviewed filmmakers Tim McGill and Leif Jonker in Wichita last October at a special screening of Jonker's 1992 cult-favorite **Darkness**. Jonker's film was the cover story in **BSOH magazine** issue #10. McGill has been involved in dozens of film productions in Kansas and elsewhere since the late 1960s in various capacities, notably as property master and special effects coordinator. Jonker's film is soon to have its international Blu-ray release by **Arrow Video** and is another Wichita film getting a 2K restoration.

Key topics of discussion were the "lost" Kansas film of Duke Kelly, **My Name is Legend** (1975), and the 1968 production of Geoff Husson and Randall Parker **The Shortest Straw**, both of which McGill worked on. Ben found an original 16mm print of **The Shortest Straw** and some of its additional film elements, including an alternate opening sequence to the film. **My Name Is Legend** remains elusive, hopefully, someday will be able to track down a print.



Left to Right: Tim McGill, Jim Erickson (Film Reviewer and Wichita Celebrity), Ben Urish, Leif Jonker, & Joel Sanderson

A Fawcett Gold Medal Book

d1544
50c

KING KONG FU

LANCE D. HAYES



SOON TO BE A MAJOR
MOTION PICTURE

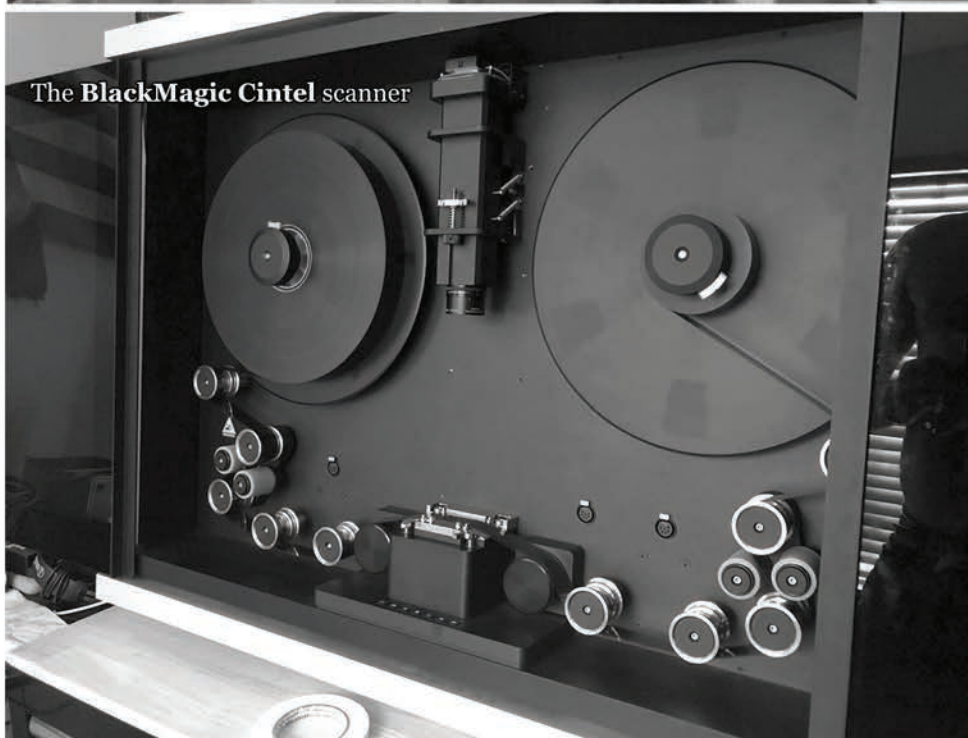
TRAPPED IN A CITY ON THE EDGE OF HELL,
HE MUST FIGHT TO ESCAPE!

KING KUNG FU

Another film restoration taken on by Midwest Film Company is the Wichita made film *King Kung Fu* from 1976. The original producer of the film Bob Walterscheid still owned the original film negative print of the movie, and Justin Cary is using that to create a new 2K video version.



The BlackMagic Cintel scanner



A 2K frame scan from the restored negative of the original print of *King Kung Fu*



296



They all faced a choice between life and death,
which one of them would choose...

THE SHORTEST STRAW

RANDALL PARKER



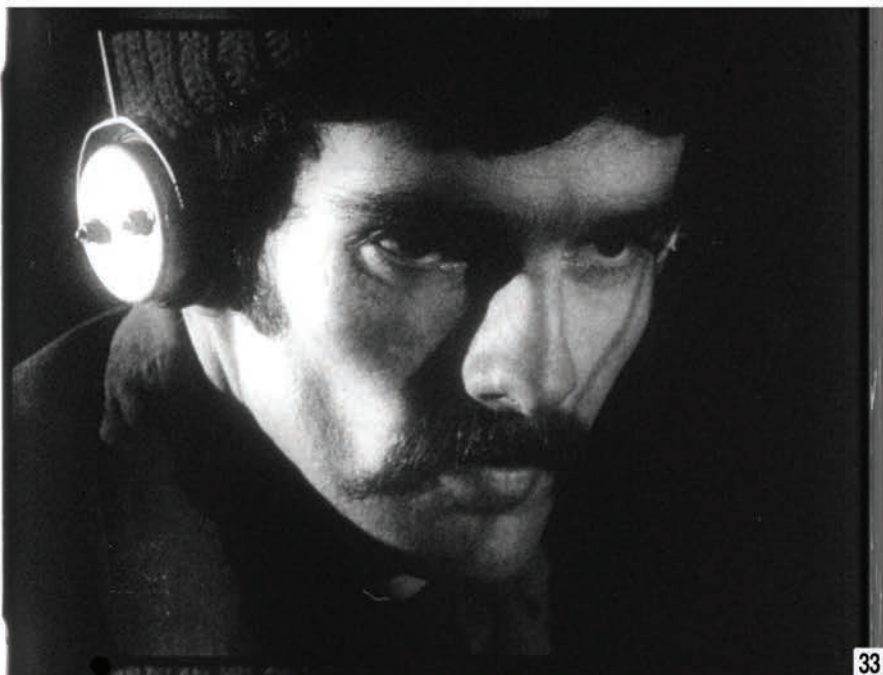
A STORY OF INTRIGUE & ROMANCE SET IN WAR TIME EUROPE

Current Film Restoration Projects

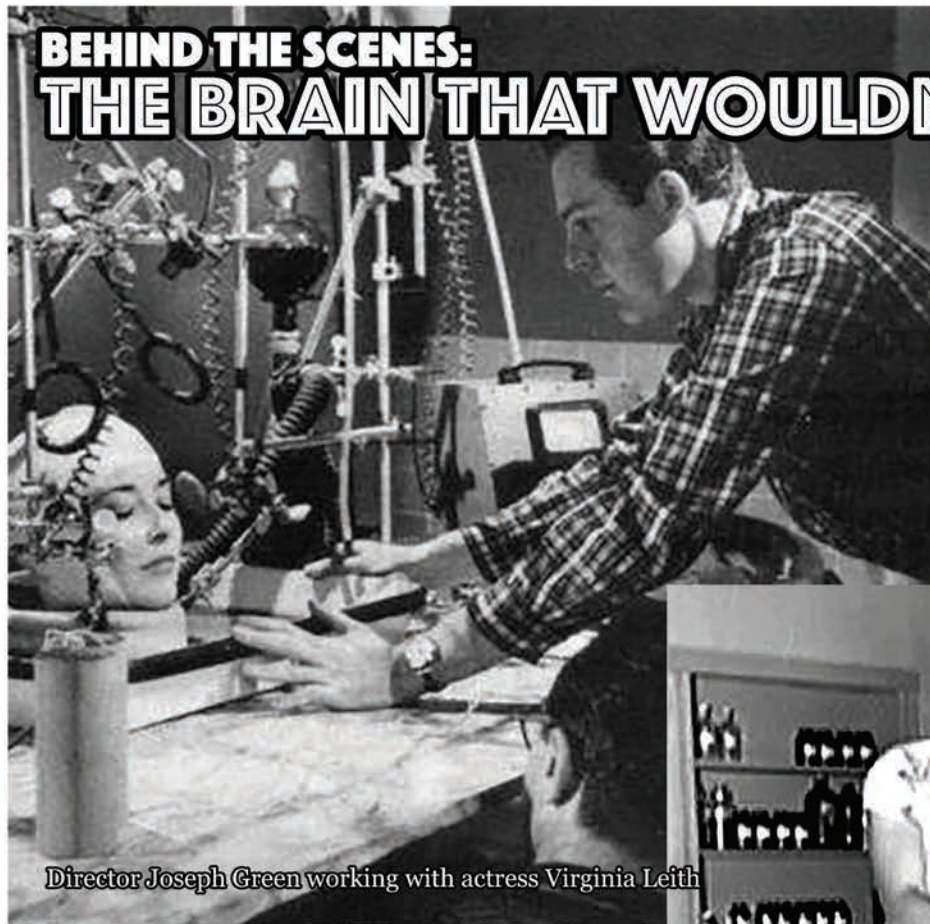
Midwest Film Company has a BlackMagic Cintel scanner and Justin has been sending us frame scans from the restored version of the film. It's great to see a film that could very well have been lost forever, reprocessed into a new much clearer version. There aren't any firm plans at this time, but we've talked about the possibility of having the new version shown at film festivals.

The Shortest Straw

Justin Cary of the **Midwest Film Company** contacted BSOH through film historian Ben Urish about the possibility of creating a high-resolution 2K scan of **The Shortest Straw**. Justin had already begun working on some of Randall Parker's film reels and was scanning those when we told him about **The Shortest Straw**. Justin has been working on a documentary on the infamous dive bar in Wichita called Kirby's. Parker shot a reel of 16mm film every year at Kirby's annual Halloween party, with around eight years of the film reels of the party still available. Parker's girlfriend Nancy Wright had saved a number of Parker's films at her home and has generously offered them to Justin and **Demolition Kitchen Video**.



BEHIND THE SCENES: THE BRAIN THAT WOULDN'T DIE



Director Joseph Green working with actress Virginia Leith



Eddie Carmel clowning around on the set with actress Adele Lamont



Eddie Carmel with actress Adele Lamont



Make-up artist George Fiala adds touch to actress Virginia Leith

M.T. POCKETS BUDGET FILM FEST: A BUDGET HISTORY OF A BUGET SHOW

M.T. Pockets Budget Film Fest was a low-tech movie show that featured 16mm compilation film reels produced by Joel Sanderson, who is now afflicted with **The Basement Sublet of Horror** a public access television program in Lawrence, Kansas. The majority of 16mm films in this collection came from dumpsters, and the quality varied widely from reel to reel. It's by no means supposed to be anything but a fun experience, not only as a fun project to produce but also to share with an audience, and a hobby that potentially pays for itself.

Sanderson's interest in films goes back to when he was a kid, where he began showing films for the kids in his neighborhood by converting his parent's garage into a makeshift movie theater. He'd also hand draw advertising flyer hand-outs to attract an audience, and his Mom would cook popcorn, then the neighborhood kids would show up for the movie show. Sanderson's dream job when he was a child was to work as a movie theater projectionist;

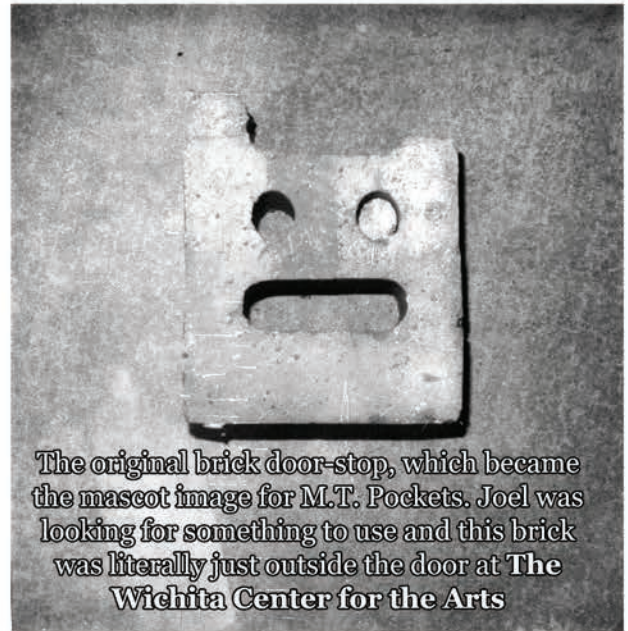
later, when he became a projectionist, he wound up working in nearly all of Wichita's movie houses. To become a projectionist, you had to be a member of the National Projectionist Union, which turned out to be extremely difficult to join. The projection jobs that existed were passed down from father to son, not leaving a lot of room for outsiders to enter. But, through persistence by continually contacting the head of the Projection Union in Wichita, he was eventually granted a training position. After several years of doing all of the projection jobs that no one else in the Union wanted to do, ultimately hired to work in the Projection Union. Two weeks later, the Union shut down due to the rise of home rental videos that reduced the need for projectionists.

Sanderson began splicing various films together to make his own visual creations while later working as the manager of the **50-S Drive-in Emporia**. "I was bored one night so I just made up my own version of a drive-in intermission reel," says Sanderson. "I started a 'minutes till showtime' countdown clock film clip

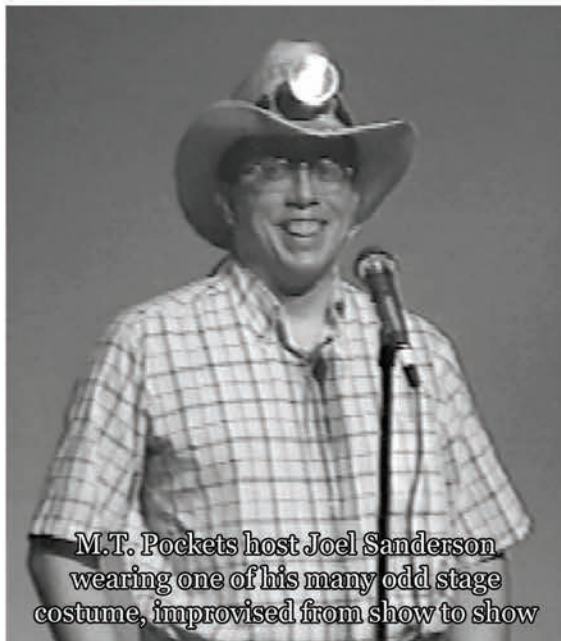


that would then keep starting over and mixed it with the dancing hot dogs along with other clips stored in boxes in the back of the projection booth. The prank almost cost him his job; the city theater managers brought Sanderson in to attend a special meeting where they asked him to screen the reel for them. When the city managers saw it and laughed their asses off, they were initially going to fire him for the film prank but kept him on as manager even let him show more of the cut-up film intermissions. Under the conditions that the films would only have screenings as late-night showings, not to upset the viewing audiences, and also a promise to screen the material for the managers first.

At one time 16mm films were one of the primary educational tools for middle schools to present information about various subjects to school classes. The problem with movies is that they are cumbersome, bulky to store, and expensive to ship



The original brick door-stop, which became the mascot image for M.T. Pockets. Joel was looking for something to use and this brick was literally just outside the door at The Wichita Center for the Arts



M.T. Pockets host Joel Sanderson wearing one of his many odd stage costume, improvised from show to show

and change the meaning of its content entirely. The most involved project was called Big Game, where a horrifyingly detailed film was turned from its original purpose — he presented it instead as a cynical look at big game hunting. Weeks were spent in a recording studio, creating a soundtrack of original music for the piece that was produced by **Cleopatra** recording artist **Mike Curtis** (of the band **Dilate**) with Sanderson writing the music that he also performed.

After he moved to Lawrence, Kansas, in 1988, he continued re-editing films together into an ever-growing series of odd themed feature reels. In 1989, he started staging a series of complexly staged outdoor drive-in themed

from film rental companies. When VHS videotape came along, this new medium was much easier to use, store, and present. Every film library across the Midwest began to switch over to videos and started throwing out tons of old films. In the middle of the 1980s, Sanderson became the primary contact person who would drive to the location of the school and pick them up for free.

At first, he only obtained a few obscure reels of film on subjects that weren't of interest to him or anyone else to watch. A couple of these films turned into his first re-edited film projects where the intent was to take a pre-existing film

The Return of the ATTACK of the REVENGE of THE SON OF

Show Begins at Sundown **May 18**

the Escape! drive-in

Featuring

- More Cartoons
- an assortment of specially selected weird film and shorts
- the Best of the Escape! Drive-in

Live Music

by **Leap of Faith**

Matt Kirby and Company

Performing a Live soundtrack to experimental film

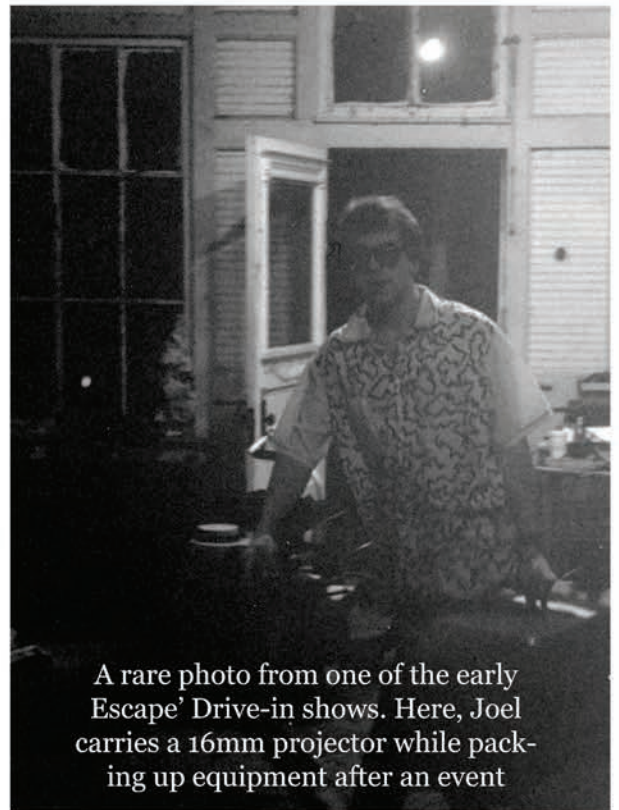
THE ESCAPE! COMBO

Save Your Ticket

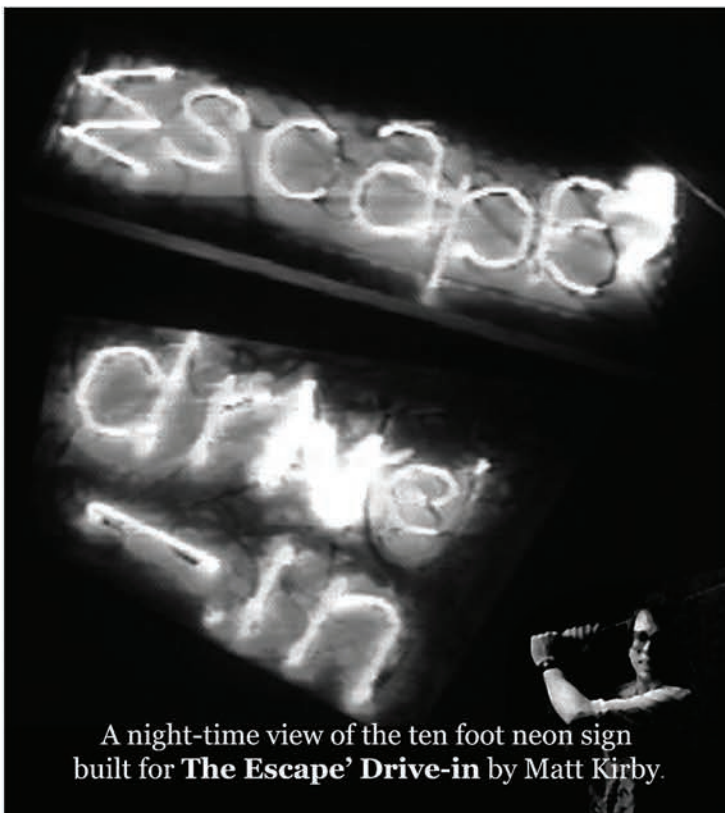
movie parties. These parties were nostalgic homages to American Drive-in movie theaters, Sanderson has great nostalgia for this type of theater. He grew up going to drive-in theaters with his parents and also later worked at several of these theaters, he named the show **The Escape' drive-in**. The name **Escape'** came from the manger of the University of Kansas film library **Fred Gutknecht**, where he hired Sanderson as a film inspector, the library manager had a strange but wonderful imagination and one day dubbed himself "Jake Escape."

The early **Escape' drive-in** party was held in people's home driveways or as backyard movie themed parties. Then a friend who worked at the University named **Tom Sloan**, who lived in Vinland Kansas, a small town south of Lawrence, offered to have one of the parties at his house using his and his next-door neighbor's property. The Drive-In party became a multi-media event, featuring a large outdoor screen, live music acts, even a concession stand inside an old converted old store that Tom used as a garage. There was also a specially built stage for the musicians and ten-foot-high neon sign made out of old found mismatched neon sign letters, built with the help of artist **Matt Kirby**. The show became a biannual event that ran for several years until it outgrew itself with the audience eventually grew to nearly 300 people.

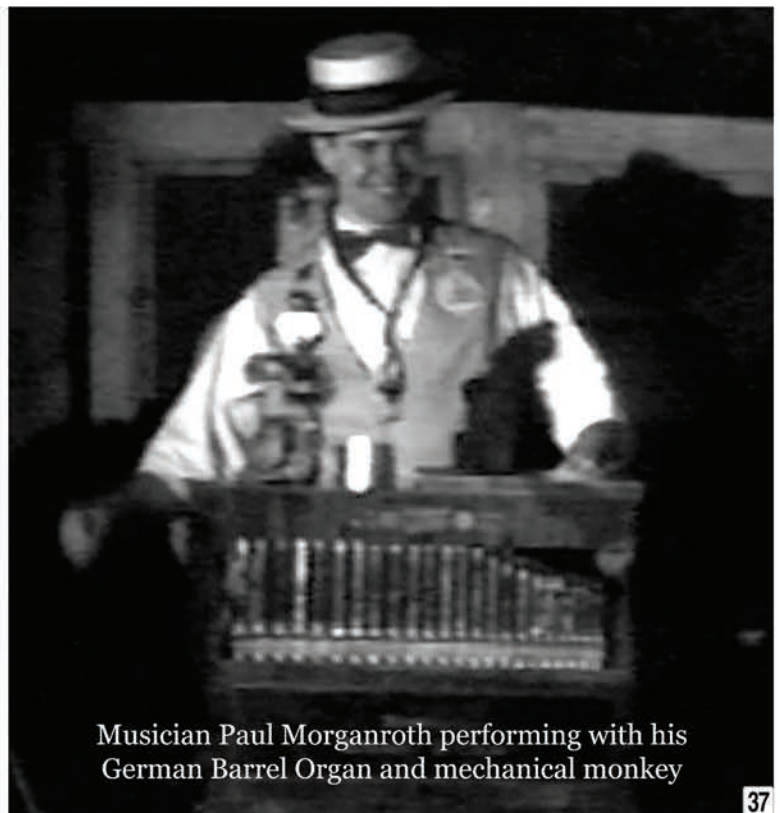
Usual musical acts or performance groups were booked for the show, bringing in talent that was offbeat or unexpected to create unique experiences. Highlights of the show included a saxophone quintet, performance parades involving the audience using unique handmade instruments, a mad-scientist demonstration by **Matt Kirby**. One of the favorite performances was a fabulous German barrel organ organ performance staged by **Paul Morganroth**, who accompanied the organ with his saxophone. As Paul played his instrument, a battery-powered bubble-blowing mechanical monkey sat atop the organ. Since



A rare photo from one of the early Escape' Drive-in shows. Here, Joel carries a 16mm projector while packing up equipment after an event



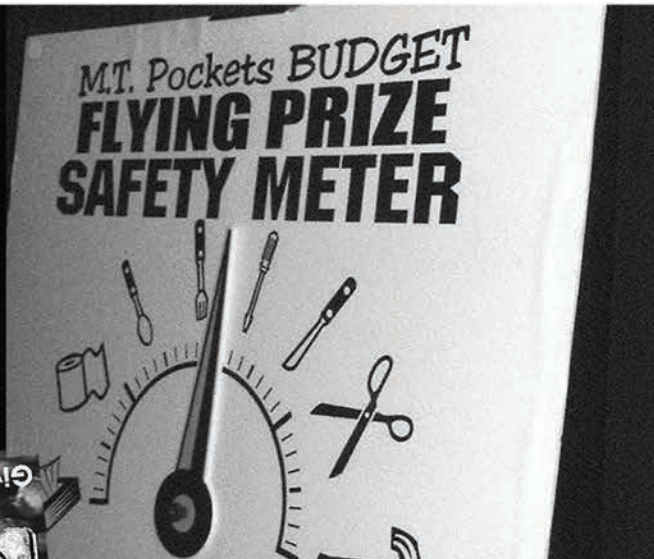
A night-time view of the ten foot neon sign built for **The Escape' Drive-in** by Matt Kirby.



Musician Paul Morganroth performing with his German Barrel Organ and mechanical monkey



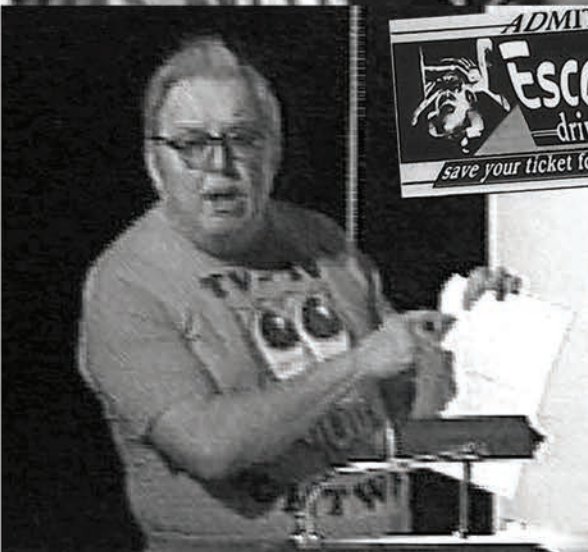
The early cardboard lighted sign for the outdoor show



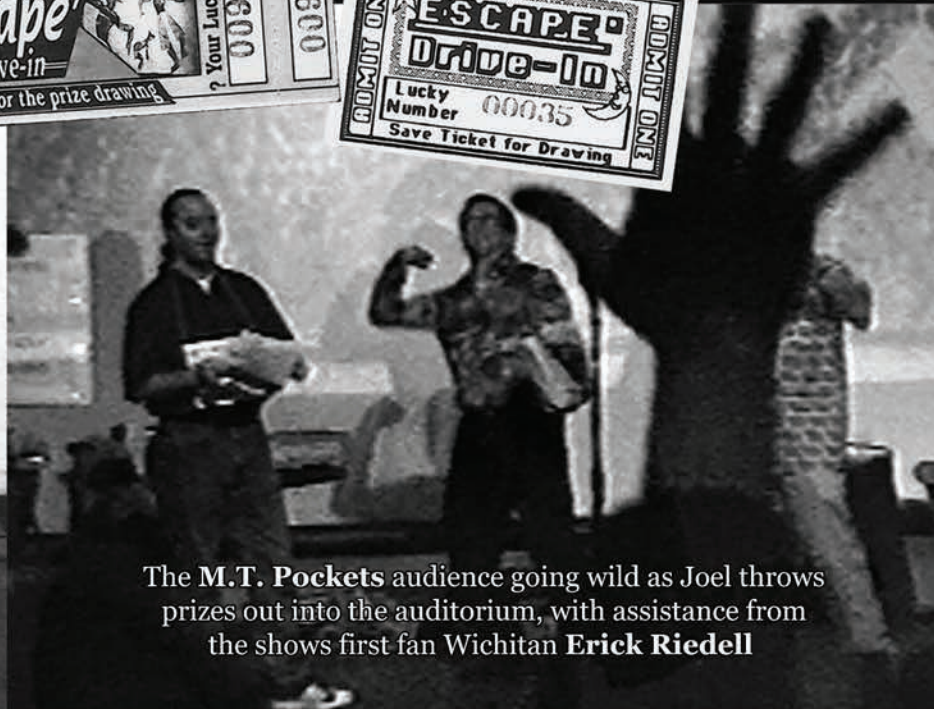
The Flying Prize Safety Meter used to display how dangerous flying prizes might be



International known Marimba musician **Kevin Bobo** performs with a film about dental hygiene



Wichita television personality **Jim Erickson**, reading his **M.T. Pockets Manifesto** to the audience



The **M.T. Pockets** audience going wild as Joel throws prizes out into the auditorium, with assistance from the shows first fan Wichitan **Erick Riedell**

there was no admission for people attending the events, the only money coming into the shows was by selling T-shirts or donations; it wasn't the original intention but, friends wound up working the shows without pay. While the presentation was fun, it proved unsustainable without revenue to support it coming in, and after a while, Sanderson felt it wasn't fair that his friends wound up working the events without pay.

The Escape' Drive-in was brought back by Liberty Hall for a couple of events, where advanced with admission tickets sold. That would hopefully cover expenses and create enough money to pay the performers. **Liberty Hall** had been hiring Sanderson to show his movie reels as part of the entertainment for their annual Christmas parties for several years. The manager of **Liberty Hall**, Tim Griffith, didn't care if the show made money, he just liked having an event without the hassles of regular functions. The main problem with having the show at Liberty Hall was that there were additional costs required for live events. But, the show hadn't played as a live event in a real venue before. **Liberty Hall** usually spent an amount of money on advertising the show beforehand, and this expense was passed back to Sanderson, which took nearly all of the proceeds from the box-office would generally pay. Not leaving enough money to pay any of the performers, except the sound man who was the only person who had an advanced agreement. While the show was successful as far as something that entertained the audience, it was just too much pressure to host the show and worry about everything else. "I needed to find a way to do the show where I could have fun as well," said Sanderson. After **The Escape' Drive-in** ran its course because of the size and money involved, screenings with just the films began at **The Free State Brewery** in Lawrence, and this version ran in their Beer Garden for several Summer seasons.


BACK AGAIN...
October
Thurs. **28**

the **Escape'** drive-in

HALLOWEEN PARTY

Strange film & Live Music

LIBERTY HALL


642 Mass.

Advance Tickets only \$3.00

Call 749-1972 for more info



M.T. Pockets Budget Film Fest showings at
The Free State Brewery in Lawrence, 1994

A request came from **The Wichita Center for the Arts**, who were looking for usual content to fill out a summer film schedule. The name was changed to **M.T.Pockets Budget Film Fest**, a title that better suited the films and the style of what became a movie show stage production. The only goal of these shows was to break even, and the show wound up doing a pretty good job of making at least enough money to keep things going. The show's style and the showing length of the films were altered. Unlike the party or brewery showings, audiences began paying much closer attention to the entertainment content.

The structure of the performances had to be shortened, as the **Escape' Drive-in** might have had music acts appearing in-between film reels, only one music act appeared during the evening. "Having a live audience that was paying attention to the whole show changed things a lot" said Sanderson. "It made me try to tighten things up and focus more on entertaining," I couldn't have as much randomness in the content." Interactive games were added, throwing prize to the audience grew into a staple of the show with bags full of plastic eyeballs or plastic witch fingers tossed to the crowd. Then before the second film reel, a music act would perform followed by the budget prize drawing. Learning from the previous shows that a "Grand Prize" doesn't have to be grand, a large can of Pork and Beans became the prize. The big can of beans became the most coveted prize at the show, with the audiences not only wanting to win that prize but screaming with excitement about it.

CENTER FILM SERIES



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CENTER
FOR THE
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The comedy that asks the question:
Can a man be too desirable for his own good?

Maybe... Maybe Not

Written and Directed by Sonke Wortmann

**JUNE 21 - 8:00 p.m.
JUNE 22 - 2:00 p.m.**

The M.T. Threat Returns

M.T. Pockets Budget Film Fest

"The Lonesome Road" Featuring Automobile
Safety films & Classic Car Ads from the 70s
"The Cycle Jungle" Peter Fonda & Evil Kneivel
in bicycle & motorcycle film clips.
Special Musical Guests Split Lip Rayfield

JUNE 28 - 8:00 p.m.

James Spader Holly Hunter

Crash

a David Cronenberg film
1996 Cannes Winner

**JULY 19 - 8:00 p.m.
JULY 20 - 2:00 p.m.**

from the Czech Republic

Kolya

Academy Award Winner
Best Foreign Film

**AUGUST 9 - 8:00 p.m.
AUGUST 10 - 2:00 p.m.**

Round 2 of

M.T. Pockets Budget Film Fest

more classic clips
brought to you by
Joel Sanderson

AUGUST 16 - 8:00 p.m.



Live music became not only one of the more exciting parts of the show but an experimental playground for Sanderson's visual ideas. New shows had actual real bands, later this branched out into groups that were made-up only performing once for that single show to elaborate experimental film presentations. The acts included **John Eberly** of the Wichita band **The Mumbles**, **Shawn Nichols** from **The Blivets**, **Michael Carmody** appeared with several different band configurations, and the only appearance of **Victor Wulf** from the group **Dilate**. The music performances became the part of the show that Sanderson looked forward to the most, after spending weeks editing the films it was nice to have something that he wouldn't know what to expect what would happen. **The Wichita Center for the Arts** showings had a run of around eight years, building up a base of fans in Wichita.



Joel the host displays the **Big Can of Baked Beans** during one of the shows prize drawing segments

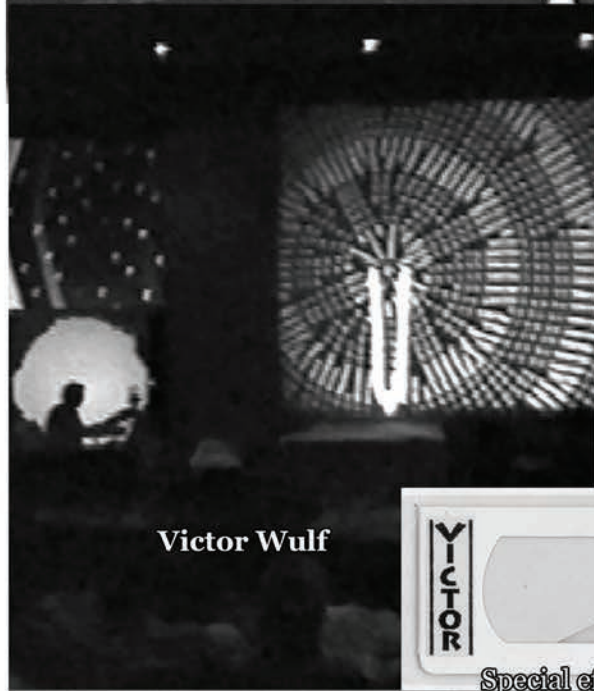
LIVE EVENTS



Keith Gist (Ben Urish) performs with puppets



Split Lip Rayfield



Victor Wulf



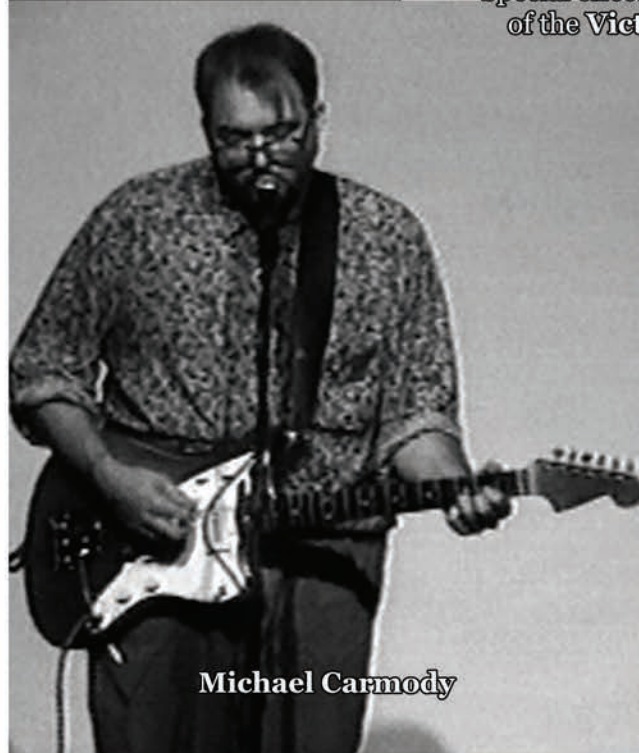
John Eberly



Jim Erickson appearing as his television persona Leonard Kratslow



Special effects glasses given out for one of the Victor Wulf performances

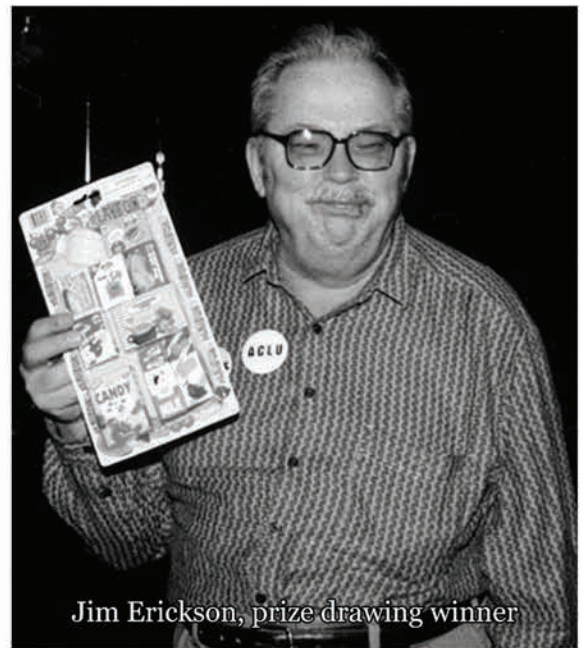


Michael Carmody



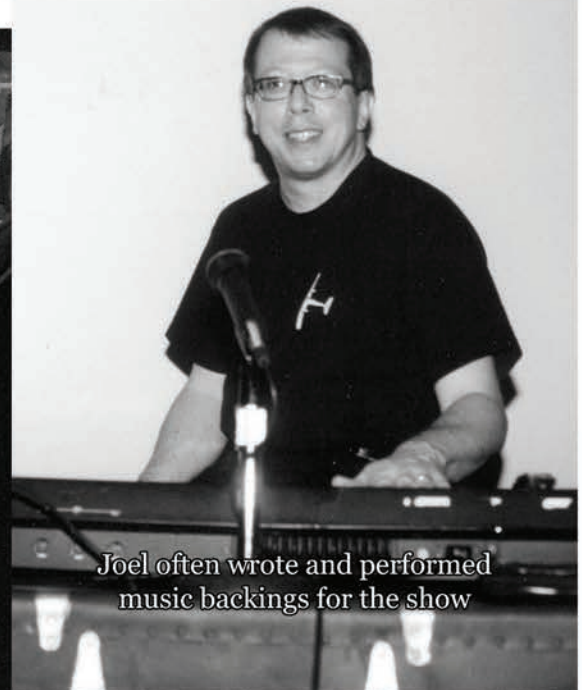
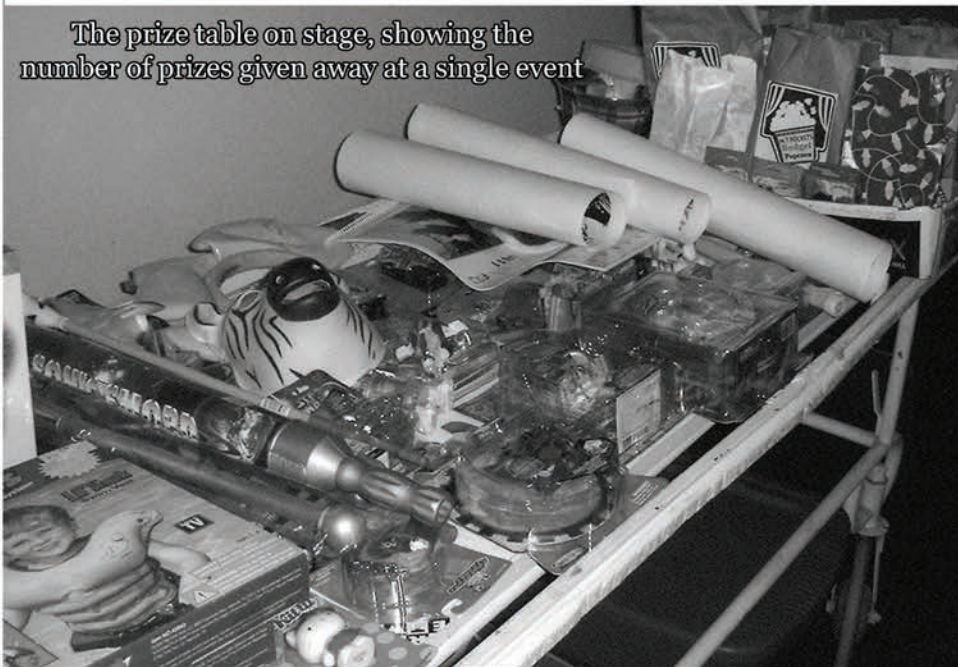
The Vince's Fault Saxophone Quintet

After the theater run in Wichita at **The Wichita Center for the Arts** ended in 2002, fans kept asking for the show to return. Because of the expenses of creating the show and then driving to Wichita became too much, Sanderson decided it was time for a new version of the show. He applied for a time slot on Public Access Channel 99 in Lawrence and turned the show into **The Basement Sublet of Horror**. The show also aired on Wichita's arts Channel 7, which gave fans in both towns something new based on similar concepts used in the previous versions of the movie shows. Because of the broadcasting range of television, this gave a new way to experience Sanderson's weird sense of humor to a broader audience. The show was picked up by other stations across the Midwest with weekend showings in Minnesota, Indiana, Pennsylvania, Missouri, and **The Monster Channel**. Currently, Sanderson has signed a contract with the Internet channel **Nightflight Plus**, who've also picked up two other television programs he produced.



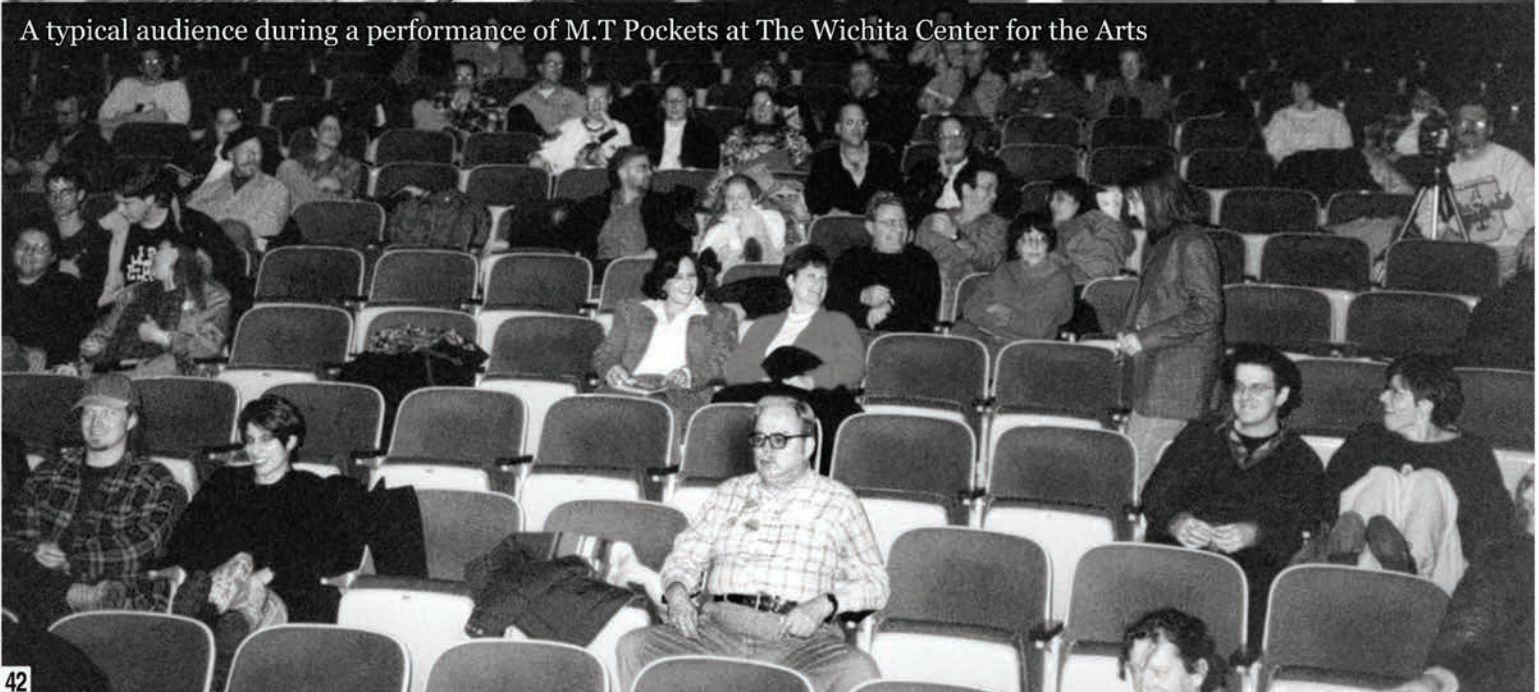
Jim Erickson, prize drawing winner

The prize table on stage, showing the number of prizes given away at a single event



Joel often wrote and performed music backings for the show

A typical audience during a performance of M.T Pockets at The Wichita Center for the Arts

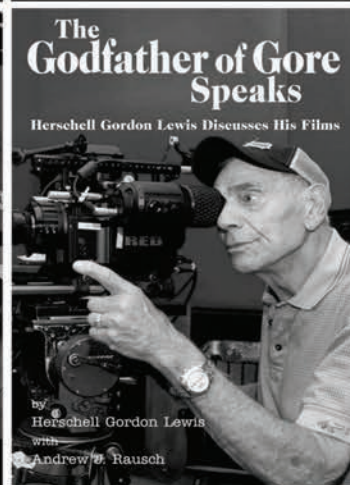
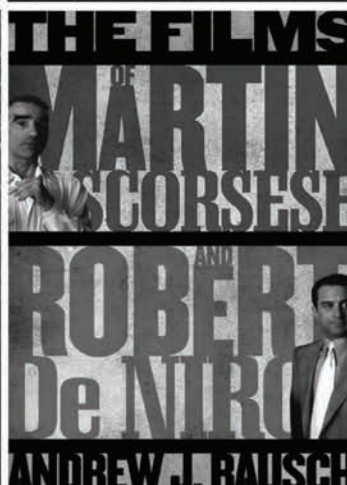
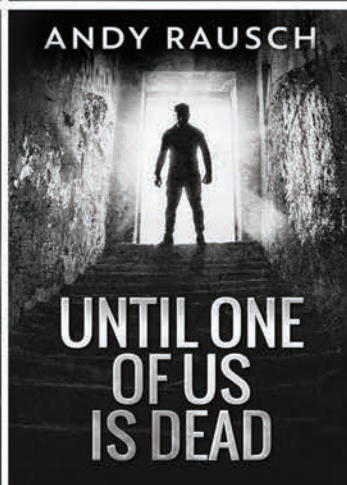
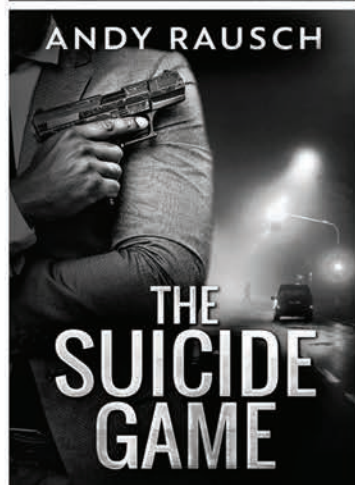
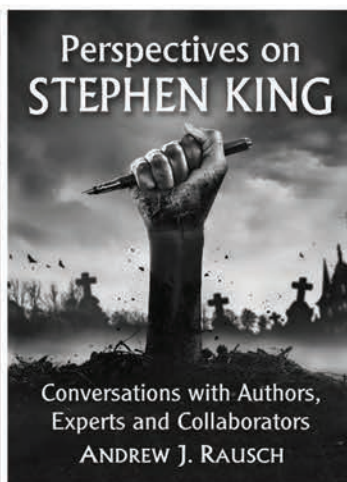
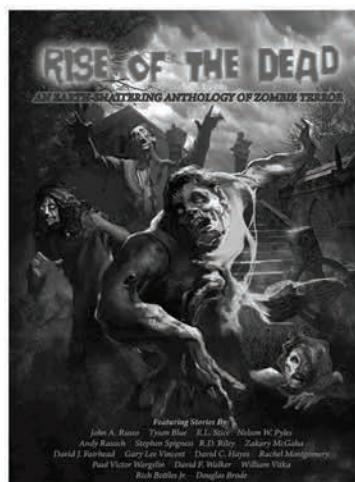


THIS ISSUE'S FEATURED WRITER ANDREW J. RAUSCH

Andrew J. Rausch is a freelance film journalist, author, and celebrity interviewer. He has published more than thirty books, including **The Films of Martin Scorsese** and **Robert De Niro**, **Making Movies with Orson Welles** (co-authored with Gary Graver), and **The Cinematic Misadventures of Ed Wood** (co-authored with Charles E. Pratt, Jr.). He is a web editor at **Diabolique** and writes a regular column in **Scream magazine**. His work has also appeared in **Shock Cinema**, **Scream**, **Senses of Cinema**, **Cemetery Dance**, **Cinema Retro**, **Creative Screenwriting**, **Film Threat**, **Bright Lights Film Journal**, and **Images: A Journal of Film and Popular Culture**. He has written several fiction works, including **Layla's Score**, **Riding Shotgun and Other American Cruelties**, and **Bloody Sheets**. He has also worked as a screenwriter, producer, and actor on numerous straight-to-video horror films—his newest book, **My Best Friend's Birthday: The Making of a Quentin Tarantino Film**.



Andrew contributed his article on **Jake Jackson**; this is his first appearance in **BSOH magazine** as a contributing writer. We're grateful to have such an exceptional accomplished author contributing to our publication.



A PAPERBACK LIBRARY SCIENCE-FICTION NOVEL

GREEN HELL FROM THE VOID

52-357
50c



PAPERBACK LIBRARY

TOM LEAHY JR.

Author of *The Beast from the Beginning of Time*

THE GATES OF HELL HAVE OPENED...

A CREATURE RELEASED, STALKS THE EARTH

MIKE MURPHY - MURPHY'S MONSTROUS MOVIES

1939 - 2011

In **BSOH magazine** issue #6, we published a listing of all of the Kansas horror hosts that we were aware of at the time. Recently, through our frequent web searches, we became aware he was one of the horror hosts that not included on our list—the host of Kansas Cities **Murphy's Monstrous Movies**, on-air personality Michael Murphy.

Mike Murphy was interested in or participated in many things such as aliens, UFO's, the Loch Ness monster, thunderstorms, gambling, horse racing, wrestling grizzly bears, and also the late-night movie host on **Murphy's Monstrous Movies**.

Before the current trend of syndicated talk radio, he was a talk radio legend in Kansas City. Mike Hervey, known on-air as Mike Murphy, was one of the top radio on-air personalities for listeners in Kansas City. He moved to Kansas City in 1978 and began working at KMBZ. In 1978, Hervey moved to a new Kansas City station, KFIX. He joined KCMO in 1980.

During his 46-year career in radio, he interviewed celebrities including Walter Cronkite, John Wayne, Charlton Heston, Barry Goldwater, Liberace, Gregory Peck, Tiny Tim, Larry King, Pearl Bailey, Richard Harris, and George Carlin.



Michael Murphy with Charlton Heston and the staff from **The Ten Commandments** in 1998

GREEN HELL FROM THE VOID INFORMATION UPDATE

BSOH was a guest at the ICT Comic Book Convention in Wichita earlier this year. Many friends from the area stopped by our table to visit, Lance Hayes (director of **King Kung Fu**), Roger Hill (**E.C. comic book** historian), and Tim McGill (local actor & special effects legend). During our conversation with Tim, Tom Leahy's film **Green Hell from the Void** came up. I mentioned that I didn't have cast info on the lead of the film, later Tim sent us an email about the cast. Tom Leahy and his film **Green Hell from the Void** were the cover story of BSOH magazine issue #3.

Actor Robert (Bob) Carrol



Updated info from Tim McGill - "The actor you were inquiring about, is Robert (Bob) Carrol. He was on radio and did voice work in Wichita as well as network soap opera appearances. He is the T.V. news anchor in **King Kung Fu**. Mr. Carrol died some time ago. I believe the reptile's victim is Ray Dryden, a student of Welsbacher."

Perched atop a somewhat prominent hill on the barren and monotonous plains of Kansas, there stands the sinister single story ranch-style home with a basement room... for sublet!

THE BASEMENT SUBLET OF HORROR

VISIT THE BSOH
COLLECTION
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